

GOREE CARTER

THE COMPLETE RECORDINGS
VOLUME 2 - 1950-1954

featuring:

HENRY HAYES

ED WILEY

WILLIE JOHNSON

THE REMAINING
LESTER WILLIAMS

1949-1956

featuring:

DAVE BARTHOLOMEW

BLAKEY BROADIS

FERDINAND BANKS

JAMES HURDLE

GOREE CARTER**THE COMPLETE • VOLUME 2 • 1950-1954**

- | | |
|---|------|
| 1. SEVEN DAYS [Carter] | 2:33 |
| 2. WHEN NIGHT FALLS [Carter] | 2:28 |
| 3. BULL CORN BLUES [Carter] | 2:34 |
| 4. MY WISH [Carter] | 3:09 |
| 5. I'VE GOT NEWS FOR YOU [Carter-Harris] | 2:30 |
| 6. I'M YOUR BOOGIE MAN [Carter] | 2:22 |
| 7. PLEASE SAY YOU'RE MINE [Carter] | 3:18 |
| 8. TELL ME, IS THERE STILL A CHANCE ? [Carter-Harris] | 3:03 |
| 9. LET'S MAKE LOVE [Carter] | 2:35 |

THE REMAINING LESTER WILLIAMS • 1949-1956

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|---|------|
| 10. WINTER TIME BLUES [Williams] | 2:35 |
| 11. I'M SO GLAD I COULD JUMP AND SHOUT [Williams] | 2:15 |
| 12. DOWLING STREET HOP [Williams & Henry] | 2:50 |
| 13. ALL I NEED IS YOU [Williams] | 2:26 |
| 14. I KNOW THAT CHICK [Williams] | 2:33 |
| 15. DON'T TREAT ME SO LOW DOWN [Williams] | 3:00 |
| 16. TEXAS TOWN [Williams] | 2:49 |
| 17. HEY JACK [Williams & Henry] | 2:36 |
| 18. THE FOLKS AROUND THE CORNER [Williams] | 2:33 |
| 19. MARY LOU [Williams] | 2:41 |
| 20. LET'S DO IT [Williams] | 2:44 |
| 21. CRAZY 'BOUT MY BABY (PLEASE DON'T LEAVE ME BABY) [Williams] | 2:47 |
| 22. DON'T EVER TAKE YOUR LOVE FROM ME [Williams] | 2:53 |
| 23. GOOD LOVING BABY [Martha Williams] | 2:55 |
| 24. McDONALD'S DAUGHTER [Williams-Bartholomew] | 2:00 |
| 25. DADDY LOVES YOU [Williams-Bartholomew] | 2:12 |

Blue Moon, in its Blue Series, is issuing in chronological order the recordings of an important period in the musical career of certain outstanding artists. We have decided to include in this collection, not only the master takes but also the alternates, considering them as being an indispensable part of its discography.



BMCD 6036

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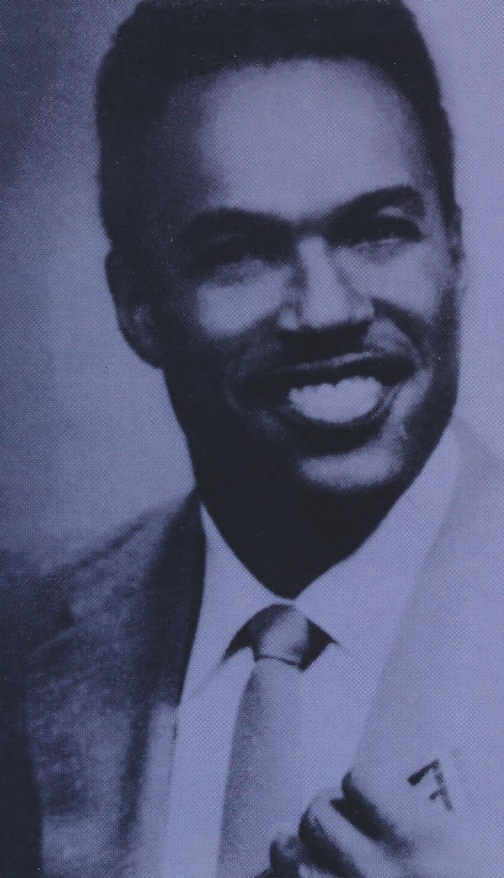
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LESTER WILLIAMS

And the

ORCHESTRA



GOREE CARTER

THE COMPLETE • VOLUME 2 • 1950-1954

1. MM-1536 SEVEN DAYS [Carter] 2:33
2. MM-1537 WHEN NIGHT FALLS [Carter] 2:28

GOREY CARTER (sic): Vcl/gtr with Henry Hayes, as; Ed Wiley, ts; Willie Johnson, p; Donald Cooks, sbs; Ben Turner, dms. *Houston, 1951*

3. 2267 BULL CORN BLUES [Carter] 2:34
4. 2268 MY WISH -1,2 [Carter] 3:09

ROCKY THOMPSON & HIS GUITAR: Goree Carter, vcl -1/gtr with Henry Hayes, as -2; Ed Wiley, ts; Willie Johnson, p; Donald Cooks, sbs; Ben Turner, dms. *Houston, 1951*

5. H-108 I'VE GOT NEWS FOR YOU -1 [Carter-Harris] W-81050-T9A 2:30
6. H-109 I'M YOUR BOOGIE MAN -1 [Carter] W-81051-T4A 2:22
7. H-110 PLEASE SAY YOU'RE MINE [Carter] W-81052-T3A 3:18
8. H-111 TELL ME, IS THERE STILL A CHANCE ? -1 [Carter-Harris] W-81053-T9A 3:03

GOREE CARTER: Vcl/gtr with unk. ts, bar -1, p, sbs, dms. *Houston, 15 May 1951*

9. ACA-2962 LET'S MAKE LOVE [Carter] 2:35

GOREE CARTER: similar to above. *Houston, 1954*

THE REMAINING LESTER WILLIAMS • 1949-1956

10. ACA-1225 WINTER TIME BLUES [Williams] 2:35
11. ACA-1226 I'M SO GLAD I COULD JUMP AND SHOUT [Williams] 2:15
12. ACA-1231 DOWLING STREET HOP [Williams & Henry] 2:50
13. ACA-1232 ALL I NEED IS YOU -1 [Williams] 2:26

14. ACA-1233	I KNOW THAT CHICK -2 [Williams]	2:33
15. ACA-1234	DON'T TREAT ME SO LOW DOWN [Williams]	3:00
	LESTER WILLIAMS: Vcl/whistling -1/gtr with Ike Smalley, as; Ferdinand Banks, ts; Johnnie Mae Brown, p; James Moseley, sbs; L.D. Mackintosh, dms; ensemble vcl -2; omit saxes -1. <i>Houston, c. April 1949</i>	
16. ACA-1519-2	TEXAS TOWN [Williams]	2:49
17. ACA-1520	HEY JACK [Williams & Henry]	2:36
18. ACA-1521	THE FOLKS AROUND THE CORNER [Williams]	2:33
19. ACA-1522	MARY LOU -1 [Williams]	2:41
	LESTER WILLIAMS: Vcl/gtr with Blakey Broadis, as; Ferdinand Banks & Johnny Spencer, ts; James Hurdle, p; Oscar "Yogi" Adams, sbs; Luther Taylor, dms; omit saxes -1. <i>Houston, 1950</i>	
20. ACA-2751	LET'S DO IT -1 [Williams]	2:44
21. ACA-2752	CRAZY 'BOUT MY BABY (PLEASE DON'T LEAVE ME BABY) [Williams]	2:47
22. ACA-2753	DON'T EVER TAKE YOUR LOVE FROM ME [Williams]	2:53
23. ACA-2754	GOOD LOVING BABY -1 [Martha Williams]	2:55
	LESTER WILLIAMS & HIS ORCHESTRA: Vcl/gtr with unk. tp, as, ts, p, sbs, dms; ensemble vcl -1. <i>Houston, 9 Jan. 1954</i>	
24. IM-1064	MCDONALD'S DAUGHTER [Williams-Bartholomew]	2:00
25. IM-1065	DADDY LOVES YOU [Williams-Bartholomew]	2:12
	LESTER WILLIAMS with DAVE BARTHOLOMEW'S BAND: Vcl with prob. Dave Bartholomew, tp; Wendell Duconge, as; Clarence Hall & Herb Hardesty, ts; Salvador Doucette, p; Walter Nelson, gtr; Frank Fields, sbs; Cornelius Coleman, dms. <i>New Orleans, June 1956</i>	

Note: Lester Williams' complete Specialty recordings are on Specialty (US) SPCD-7037 (=ACE (E) CDCHD-476).

Goree Carter went on to record for the Modern, Jade and Coral labels. There is some confusion whether the Jade session took place before Goree went to record for the Freedom label (see Vol. 1, BMCD-6027) or after the session he cut for the Bihari Brothers' Modern label; Jade 207 was billed as "Rocky Thompson And His Guitar". "Bull Corn Blues" is an atmospheric after hours blues instrumental, while "My Wish" is another ballad attempt by Goree.

Anne McCullum took Goree to the Coral session. "Tell Me Is There Still A Chance" was clearly influenced by T-Bone Walker's "Alibi Blues". Co-authorship credits on Coral went to Bently Harris, a scout who apparently took them as his piece of the action. When interviewed by Dick Shurman, Goree couldn't recall the session musicians on this date.

Some of Goree's dealings with Don Robey were inevitable, especially since Robey's Buffalo Booking Agency handled T-Bone. Goree recorded his last ever session for Robey. Nothing was issued, until "Let's Make Love" appeared on a late 1970s Japanese LP anthology. Goree and Don Robey had got into some disagreements, that's why the session wasn't issued at the time of recording.

The bottom fell out of Goree's career when Uncle Sam called in 1950. At the time he was in

New York and everything was being organized for a recording session, but he didn't get a chance to go to the studio, as the drafting letter said he had 30 days to get back home to Houston. After returning from the army Service, he found his representative Samuel Kahl out of business; he had closed down his record shop, too, because he couldn't find artists to support him in his business, as Goree remembered. Goree had difficulties to pick up where he had left before being drafted, too much had disappeared and changed. Once B.B. King came to town and Goree sat in with him, as well with various little bands in and around Houston, every now and then. He went back to the rice mill and cooked in restaurants and cafes. He played his last gig around 1970, drifted into obscurity; he gave his guitar to a son in Flint, Michigan.

When Sumter Bruton and Pete Mayes visited him in July 1982, they found Goree alive and well, but without an instrument and with no means of listening to music. He spoke highly of Europe, of which he was told by his old pal Joe "Papoose" Fritz (veteran Houston tenor saxophonist and vocalist, who died in 1983).

The second part of this CD presents all of Lester Williams' recordings for the first time on CD (except his Specialty Recordings, which are re-issued on Specialty (US) SPCD-7037, and therefore not included here).

He was born on June 24, 1920 in Groveton, Texas. Lester was raised in Houston and took interest in music at an early age, and joined the local music scene after World War II. He played with Ike Smalley's outfit and others, but soon formed his own band. Lester had set up a recording session for the Macy's label, and the first cut "Wintertime Blues" was a big success and became a huge South Western hit record, selling some 30'000 copies. In 1954, Cashbox still referred to him as Lester "Wintertime Blues" Williams. He was a big attraction now, appearing with Eddie "Cleanhead" Vinson and others. Hubert Robinson, a popular Houston artist cut an answer disc (a true sign of the popularity of the disc!), "Answer To Wintertime Blues" (Macy's 5007).

Soon after Lester's final session for Macy's, which produced the superb "Texas Town" and "Folks Around The Corner", the label sadly folded. He got himself another recording contract, this time with Art Rupe's Specialty label. His biggest success there was "I Can't Lose With The Stuff I Use" (Specialty 422), for which he was to win the local newspaper's award of "King Of The Blues" in 1952.

Lester Williams' music fitted perfectly into the jump blues vein of the day - a wailing sax section, as well as T-Bone Walker-inspired guitar. In 1952 his band toured Canada and Mexico, as well as

throughout the U.S., the highlight being an appearance at Carnegie Hall on the same bill with Dinah Washington and others.

Specialty did not renew his contract, and Lester moved on to Don Robey's stable, cutting four sides for the Peacock label in 1954.

In 1956, the raunchy R&B style was on the wane, and he tried to hop onto the Rock'n'Roll train with a recording session for Imperial, backed by Dave Bartholomew's band. Only two titles were released, "McDonald's Daughter" and "Daddy Loves You". This coupling did not sell well, and Lester folded his group and quit the record business, although he remained active in music. It's a pity that he did not choose to record again for any of the Houston independent labels in the 1960s.

Mike Leadbitter visited Lester Williams in 1967, at that time living on Wheeler Street in Houston, appearing nightly at a white club, the "King's Inn". He was obviously proud of his place in the southern black music scene, and keen to be part of it still.

In recent years Lester has largely played the exclusive supper clubs in Houston with a mainly cabaret act.

In November 1986, Lester performed at the "Blues Estaffette" Festival in Utrecht, Holland. This was his first visit to Europe since the early 1940s, when he sang with the "Bouncing Buffalos' Swing Band" while serving with the US army in Italy during World War II.

Sources:

Liner notes to Krazy Kat LP 7412 by Bruce Bastin; Ace LP 202 by Ray Topping, as well as the article on Lester Williams by Tony Burke and Chris Bentley, B&R no. 25.

BLUE MOON COMPACT DISC RELEASES



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The compilation and technical reconstruction
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BMCD 6002 COUSIN JOE / The Complete 1945-1955: Vol. 2 (1946-1947)
BMCD 6003 SONNY PARKER / The Complete 1948-1953
BMCD 6004 LEM JOHNSON / The Complete 1940-1953
BMCD 6005 TINY GRIMES / The Complete 1944-1950: Vol. 1 (1944-1946)
BMCD 6006 TINY GRIMES / The Complete 1944-1950: Vol. 2 (1947-1950)
BMCD 6007 TINY GRIMES / The Complete 1944-1950: Vol. 3 (1950)
BMCD 6008 TINY GRIMES / The Complete 1944-1950: Vol. 4 (1950-1953)
BMCD 6009 TINY GRIMES / The Complete 1944-1950: Vol. 5 (1953-1954)
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JIMMY SMITH aka KANSAS CITY JIMMY / The Complete 1949
MAX "BLUES" BAILEY / The Complete 1949 - 1953
BMCD 6011 OBSCURE BLUES SHOUTERS / Vol. 2
RUBBERLEGS WILLIAMS / The Complete 1945
BUBBER CYPHERS / The Complete 1950
WALTER "SANDMAN" HOWARD / The Complete 1950
SHERMAN "BLUES" JOHNSON / The Complete 1952
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FREDDIE STRONG / The Complete 1952
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ZUZU BOLLIN, CHARLES MAXFIELD AND JAMES REED
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BMCD 6023 CECIL GANT / The Complete 1944-1946: Vol. 2 (1945)
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BMCD 6025 PAUL WILLIAMS / The Complete 1947-1952 / Vol. 3 (1952-1956)
BMCD 6026 EDDIE MACK / The Complete 1947-1952
BMCD 6027 GOREE CARTER / The Complete 1949-1954: Vol. 1 (1949-1951)
BMCD 6028 JIMMY "BABY FACE" LEWIS / The Complete: 1947-1955
BMCD 6029 CECIL GANT / The Complete 1944-1946: Vol. 3 (1945-1946)
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BMCD 6032 JACK McVEA/RABON TARRANT / The Complete 1944-1952: Vol. 2 (1945-1946)
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The Remaining LESTER WILLIAMS:1949-1956
BMCD 6037 SONNY THOMPSON/LULA REED / The Complete 1946-1952: Vol. 3 (1951-1952)

GOREE CARTER
THE COMPLETE RECORDINGS
VOLUME 2
1950-1954

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1949-1956

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